

as his own museum, and nearly as deserving a pilgrimage.

These works, however, are confined to a few places, beyond which they seem to have had but little influence. In the general mural monuments of our churches, and in the cemeteries, in which we possess a magnificent arena for the display of art, and where the imagination need not to be so restrained as in a church, we have indeed nothing as yet to leave to posterity, to mark our national character, religion, feelings, or tastes,—no trace of any originality of sentiment can be found. Ancient emblems of immortality, sometimes rendered in cement, as if in mockery, dwarf and triangular obelisks, broken columns, with urns and jars of every conceivable inelegant form, as if the custom of burning the dead still existed; and all the mournful, cheerless, emblems of paganism and mortality in disgusting profusion, yet none that the rich stores of the catacombs of Rome or the Gothic tombs would supply.

In all monumental works, simplicity is essential, yet not the false simplicity of the cemeteries, which places one huge slab on four square blocks, to resemble a seat as much as a tomb, and which causes so many of our monuments to have no other interest than may be attached to polished specimens of granite or marble, mere empty concessions to inability;—but that arising from terse language with fulness of thought, suggesting more than is expressed, disdaining all gaudy glitter and affectation, but not forbidding richness and magnificence where there is much to be told.

Also a solemnity of treatment, remembering their purpose, and withal a cheerfulness of character, in that the faith of a Christian should look beyond the terror of the grave. Mournful despair should have no part therein.

Then a due regard should be had to its propriety with the situation it is intended for. If to be in a building it should harmonize with the architecture, of which it should, as it were, form a part and an ornament.

If the building be a church, which indeed is an appropriate place for the memorials of her children, the character of the monument should be in accordance. No Pagan heroes or mythological allusions can there be tolerated. The dead lie there as members of the Christian church, and that which would have been indecorous for him when alive to have done, should not appear on his tomb, neither the orator on his rostrum, the soldier in the breach, nor the trumpeting of fame, can be permitted on her monuments.

Yet again, if the building be a senate-house or a war-hall, the case would be altered, nor would there be any impropriety in such representations. There, worldly glory should receive its meed of posthumous renown, and the love and gratitude of their fellows may fitly vie in appropriate panegyrics. Man's, is there the presiding genius of the place, but not so in the temple of God. JOHN P. SEDDON.

#### PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

THE annual course of lectures on architecture at the Royal Academy commenced on Thursday the 4th instant. The professor said that the object of these lectures was to place before the students those essential theoretical points which do not present themselves prominently in professional practice. At the outset, the student flattered himself that his time was to be spent in the study of design, and the cultivation of the attractive graces of the art; but in the urgency of his office duties, he soon found that little time was left for these delights. Technical details demanded his attention, and what ought to be first became last. He became appalled at the extent of the demands upon his powers. He soon came to regard the fine art as a thing secondary in importance, whilst he learnt the truth that the urgency of office business is indeed the urgency of daily bread, finding, too, after all, his noble aspirations regarded by the vulgar as vain enthusiasm.

Another contingency which would befall the student, was the special preference which the master under whom he studied might have for a particular style. This the student followed, and to all else became a bigot. Were

the style mediæval, he felt no excellence but in copying; if Greek, all else was barbarism. He found, too, that he was subject to fashions in architecture, which he must follow, as he might those of dress, and unhesitatingly, almost enthusiastically. The adoption of the Egyptian style, and of the Greek were such instances. In the case of the latter, the taste was signalized by complete misappropriation, and every house was built to make-believe a hexastyle Doric temple. The art had long wanted some learned champion, who should take up the cudgels of sound criticism, and battle for the right.

Upon such rocks, as these, then, the professor said, the student might suffer shipwreck, and therefore what should be his means of safety? How should we emancipate ourselves? It was plain that if fashion were to be the arbiter, a doubt would arise in the student's mind as to the true dignity of his art. He might ask,—Is taste but a fashion?—How should he aspire, then, to think, originally? The answer should be found in these and similar institutions.

The professor then referred to the increased advantages now within the reach of the student, the different lectures and classes affording the means of acquiring every branch of knowledge; and although, as he showed, they were not so fortunate in this respect as the students in France, yet as these were advantages which our predecessors never had, present time ought to spare something for the art. He also adverted to other requisite qualifications, saying that the architect should be a good workman, and distinguished by *dexterity* of hand as well as of mind, and cited Anaxagoras, who attributed the supremacy of man as much to the powers of the hand, as of the head. He also related an anecdote of Rennie, who having repaired the wheel of a stage coach, in which he and an aristocratic fellow-traveller had previously been on colloquial terms, found himself, as a workman, treated with great reserve and *hauteur*, and described the amusing discomfiture of the same traveller, on finding next day that the most honoured guest of the noble lord with whom he had to dine, was his companion, the workman, who now treated him with corresponding distance.

The professor then made observations of a similar tendency to some in a previous course, on the influence which was to be attributed to painters, condemning, in the words of Philibert de l'Orme, the "pretty drawings" in which aerial effects, and efforts foreign to the art of architecture, were discernible. He said that the picturesque had been a characteristic of all the arts of "the revival;" but in all cases, whichever art was prominent, the others were drawn towards it. For example, Greek art was sculpturesque, Egyptian art architectonic. This we should do well to bear in mind; and the greatest conceptions of our art had unquestionably been when architectonic art was paramount, and of opposite character, when following the treatment of painting and sculpture. In speaking of drawing, the professor conveyed the impression, that he did not esteem it of the engrossing importance sometimes claimed for it. When spoke of perspective, but it did not appear that he was a great draughtsman; but on his works might be inscribed, *numero, pondere, mensura*. Amongst the French architects, who had devoted much time to delineation, and amongst them great skill was to be found, the higher qualities of design he believed were impaired, whilst he had noticed that the architect of the Hotel de Ville, was inferior as a draughtsman. In the present day, we found the great number of our resources was being continually augmented, and calling for fresh adaptation of means to an end; but the art in its principles was ever unchangeable.

Finally,—in words which we must give verbatim, the professor said,—I congratulate you on the choice of a profession so entirely that of a gentleman; for as my German friends truly say, "no man can be a thorough gentleman unless he has something of the artist in him; and no man can be a thorough artist unless he is (in mind and character at least) a thorough gentleman."

I congratulate you because in this art and science, are comprehended all the supremacy and all the faculties of our nature, and all the privileges of the lord of the creation; for all

intellectual rank and authority are accorded to him, and all the conquests of the artificer man are his enjoyments,—the whole field of science, exact and natural, are open to his investigation, and explained and tested by him. As a thinker and as a workman, he finds the fullest enjoyment, and an ever fresh pursuit,—he is incapable of tedium, languor, or ennui. His associations are amongst the gifted, the virtuous, and the diligent; with them and from them he is ever learning "wisdom and understanding and knowledge," like Bezaleel or Hiram. He stands before princes, as their counsellor and confidential friend, and holds their purse-strings; and he takes by the hand the humblest artificer. As entrusted and endowed with so many talents and privileges, he is their appointed arbiter, and establishes justice and judgment and equity between the little and the great; and thus discharging them with fidelity and modesty and skill, he becomes the key-stone of the social arch, and binds all the speculative and industrial classes together in a mutual support.

#### THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

AT a meeting of the Institute, held on Monday the 8th, Mr. Sydney Smirke, vice-president, in the chair, Mr. C. H. Smith read a paper, "On the various Qualities of Caen Stone," which was written expressly for our pages, in continuation of the inquiry therein commenced, and will appear in due course. The paper will be found very valuable, comprising analyses of the stone, and experiments on the ability of the different beds to resist compression, and on their powers of absorption.

Mr. Smith, in the course of reading the paper, made some additional remarks. As to Henry VII.'s chapel, he said, a general impression existed that it was originally built of Caen stone, and the miserable state into which it had fallen previous to its restoration had tended to destroy confidence in that stone. He could not find any record bearing on the subject, and it was his firm belief, after a long and careful inquiry, that it was not built of that stone. Speaking of the fact, that where the stones of a building in a smoky town are seen of their natural colour, decay is generally going on,—he said that temperature materially affected stone;—those sides of a building which received the rays of the sun decayed soonest.

The Chairman said nothing was more important to the architect than the proper choice of materials; he was like the painter in this respect, but was worse off, because cost must always be considered. This question of cost had aided the introduction of Caen stone. In one building erected under his own direction, the use of Caen stone instead of Portland involved a saving of 1,200*l.* or 1,400*l.*

Mr. Godwin being requested, made some observations on a table of experiments on the resistance of Caen stone to pressure exhibited by him,—to which we shall refer hereafter.

Mr. Bellamy and others also spoke.

#### SOMETHING ABOUT ST. PAUL'S CHURCHYARD, LONDON.

To begin at the beginning—as every city, town, or village presents the productions of the builder's art, in contra-distinction to the glorious works of nature on the broad expanse of hill and dale, so do these works of the human hand, where man delighteth to dwell, become pre-eminently distinguished above the rest when the architect has lavished on them the resources of genius in fine art conception and decoration. These enduring monuments record to after ages the degree of civilization and mental acquirements of the epoch; they form the history of a people typified in marble or in stone. The Tower of London, Westminster Abbey, and St. Paul's Cathedral are the three great landmarks of this vast metropolis,—the first, by its antiquity, indicating the advent of the Norman race to English rule; the second portraying the chivalric age of the Edwards and Henrys, entombed within its walls; and St. Paul's standing the most glorious of all the sacred edifices ever raised solely for Protestant Christian worship.

Lord Byron describes London as—